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Sonata, some of the symphonic poems and the Études. As a piece of finished work the book cannot compare with the earlier study of Chopin, but it contains good enough material to be rewritten and amplified at some later time.

THE RENAISSANCE OF ITALIAN ART. By SELWYN BRINTON, M.A. New York: Charles Scribner's Sons, 1911. Third edition.

Whoever would understand the significance of the Renaissance Movement in Italian Art turns first to Pater and Symonds and possesses himself of all of Mr. Berenson's monographs. As a compendium these nine attractive small volumes are invaluable. They are beautifully bound and printed, and amply supplied with photogravure illustrations and a separate analysis, for reference, of artists and their works. In the matter of attributions the volumes might well be brought more up-to-date. The paintings of *The Life and Death of St. Francis* in the upper Church of Assisi are still ascribed to Giotto, although they are now pretty definitely proven to be school pictures; while the great frescoes of the Arena Chapel in Padua are set down as of secondary importance. These are matters to be settled only by experts, and beyond knowing the state of the discussion they mean little to the average student. These volumes are full of information, poetic and able description, and they form a most excellent and readable work on that most fascinating of subjects, the Art of the Renaissance.

The author has some amateurish tricks of writing, such as beginning a paragraph with an unnecessary and unrelated particle, but in the main the work has proven its value by three reprintings and deserves being called to the attention of all students of Renaissance Art.

WILLIAM JAMES AND OTHER ESSAYS. By JOSIAH ROYCE, LL.D. New York: The Macmillan Company, 1911.

This volume by Professor Royce contains five essays, of which the first is really the least important and the last two are the best exposition of Dr. Royce's philosophical idealism, as he calls it; but which might also be described as his philosophical brief for dogmatic theology.

Professor Royce sets Dr. James, as a philosophical thinker, in direct natural succession to Jonathan Edwards and Emerson. He analyzes him as typically an American; no disciple of Greece or the Orient, still less of Germany or England, but one whose thought, emotion, and speech are the natural product of American soil. He is also the successor to the storm-and-stress period, and heir to the second great period of evolutionary thought—namely, to that period when thinkers no longer discuss, but simply accept the notion of the natural origin of organic forms and continuity of the processes of development. Professor Royce points out James's turning from the Old World types of reverence and external forms of the Church, as well as his alienation from the barren and hostile free-thinking by many European philosophers. James's ready and inclusive comprehension of all the types of religious experience, Dr. Royce sets down to his democratic training. That this inclusion should seem unsatisfactory to our author is a fore-